

DENISON'S VAUDEVILLE SKETCHES

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T. S. DENISON
& COMPANY
PUBLISHERS CHICAGO

DENISON'S ACTING PLAYS

Partial List of Successful and Popular Plays. Large Catalogue Free.

DRAMAS, COMEDIES, ENTERTAINMENTS, Etc.

	M.	F.
Aaron Boggs, Freshman, 3 acts, 2½ hrs. (25c)	8	8
Abbu San of Old Japan, 2 acts, 2 hrs. (25c)	15	
After the Game, 2 acts, 1¼ hrs. (25c)	1	9
All a Mistake, 3 acts, 2 hrs. (25c)	4	4
All for the Cause, 1 act, 1¼ hrs. (25c)	10	
All on Account of Polly, 3 acts, 2¼ hrs. (25c)	6	10
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As a Woman Thinketh, 3 acts, 2½ hrs. (25c)	9	7
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Boy Scout Hero, 2 acts, 1¼ hrs. (25c)	17	
Boy Scouts' Good Turn, 3 acts, 1¼ hrs. (25c)	16	2
Brookdale Farm, 4 acts, 2¼ hrs. (25c)	7	3
Brother Josiah, 3 acts, 2 hrs. (25c)	7	4
Busy Liar, 3 acts, 2¼ h. (25c)	7	4
Call of the Colors, 2 acts, 1½ hrs. (25c)	4	10
Call of Wohelo, 3 acts, 1¾ hrs. (25c)	10	
Camouflage of Shirley, 3 acts, 2¼ hrs. (35c)	8	10
Civil Service, 3 acts, 2¼ hrs. (25c)	6	5
College Town, 3 acts, 2¼ hrs. (25c)	9	8
Daughter of the Desert, 4 acts, 2¼ hrs. (25c)	6	4
Deacon Dubbs, 3 acts, 2¼ hrs. (25c)	5	5
Deacon Entangled, 3 acts, 2 hrs. (25c)	6	4
Down in Dixie, 4 acts, 2½ hrs. (25c)	8	4
Dream That Came True, 3 acts, 2¼ hrs. (25c)	6	13
Editor-in-Chief, 1 hr. (25c)	10	
Enchanted Wood, 1¾ h. (35c). Optnl.		
Everyouth, 3 acts, 1½ h. (25c)	7	6
Face at the Window, 3 acts, 2 hrs. (25c)	4	4
Fifty-Fifty, 3 acts, 2 hrs. (35c)	6	8
For the Love of Johnny, 3 acts, 2¼ hrs. (35c)	6	3
Fun on the Podunk Limited, 1½ hrs. (25c)	9	14
Her Honor, the Mayor, 3 acts, 2 hrs. (25c)	3	5
High School Freshman, 3 acts, 2 hrs. (25c)	12	
Indian Days, 1 hr. (50c)	5	2
In Plum Valley, 4 acts, 2¼ hrs. (25c)	6	4
Jayville Junction, 1½ hrs. (25c)	14	17
Kicked Out of College, 3 acts, 2¼ hrs. (25c)	10	9
Kingdom of Heart's Content, 3 acts, 2¼ hrs. (25c)	6	12
Lady of the Library, 3 acts, 2 hrs. (25c)	5	10
Laughing Cure, 2 acts, 1¾ hrs. (25c)	4	5
Lighthouse Nan, 3 acts, 2¼ hrs. (25c)	5	4
Little Buckshot, 3 acts, 2¼ hrs. (25c)	7	4
Little Clodhopper, 3 acts, 2 hrs. (25c)	3	4
Mirandy's Minstrels. (25c)	Optnl.	
Mrs. Tubbs Does Her Bit, 3 acts, 2¼ hrs. (25c)	7	7
Mrs. Tubbs of Shantytown, 3 acts, 2¼ hrs. (25c)	4	7
Old Fashioned Mother, 3 acts, 2¼ hrs. (25c)	6	6
Old Maid's Club, 1½ hrs. (25c)	2	16
Old Oaken Bucket, 4 acts, 2 hrs. (25c)	8	6
Old School at Hick'ry Holler, 1¼ hrs. (25c)	12	9
On the Little Big Horn, 4 acts, 2½ hrs. (25c)	10	4
Poor Married Man, 3 acts, 2 hrs. (25c)	4	4
Prairie Rose, 4 acts, 2½ h. (25c)	7	4
Real Thing After All, 3 acts, 2¼ hrs. (35c)	7	9
Rustic Romeo, 2 acts, 2¼ hrs. (25c)	10	12
Ruth in a Rush, 3 acts, 2¼ hrs. (35c)	7	9
Safety First, 3 acts, 2¼ hrs. (25c)	5	5
Savageland, 2 acts, 2½ hrs. (50c)	5	5
Southern Cinderella, 3 acts, 2 hrs. (25c)	7	
Spark of Life, 3 acts, 2 hrs. (25c)	4	4
Spell of the Image, 3 acts, 2½ hrs. (25c)	10	10
Star Bright, 3 acts, 2½ h. (25c)	6	5
Those Dreadful Twins, 3 acts, 2 hrs. (25c)	6	4
Thread of Destiny, 3 acts, 2½ hrs. (25c)	9	16
Tony, the Convict, 5 acts, 2½ hrs. (25c)	7	4

T. S. DENISON & COMPANY, Publishers, 154 W. Randolph St., Chicago

GRASS HOPPER CENTER

A RURAL EPISODE

BY

HARRY L. NEWTON

AUTHOR OF

*"All on Account of Polly," "The Corner Drug Store," "Every-
youth," "The Goodfellow," "Good Mornin' Judge," "The
Heiress of Hometown," "Jayville Junction," "The Little
Red School House," "Teacher Kin I Go Home?"
"When the Circus Came to Town," "Some
Vaudeville Monologues," etc.*



CHICAGO
T. S. DENISON & COMPANY
PUBLISHERS

GRASS HOPPER CENTER

CHARACTERS.

SELDOM SELLS.....*The Promoter*
HORACE WETHERBY*The Postmaster*
MAY JUNE*The Visitor*

SCENE—*Exterior of Grass Hopper Center Post Office.*

PLACE—*Somewhere in New England.*

TIME—*Afternoon.*

TIME OF PLAY—*About Fifteen Minutes.*

NOTE.—Songs may be introduced if desired.

COSTUMES AND CHARACTERISTICS.

SELLS—Large checked gray and black coat and trousers and fancy vest. A typical street salesman.

WETHERBY—Old Man Rube. Attired in rural clothing. Strong Yankee dialect. Wears large tin star on vest.

MAY—Pretty young girl attired in fashionable afternoon frock.

STAGE DIRECTIONS.

R. means right of stage; C., center; R. C., right center; L., left; 1 E., first entrance; U. E., upper entrance; R. 3 E., right entrance up stage, etc.; up stage, away from footlights; down stage, near footlights. The actor is supposed to be facing the audience.

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GRASS HOPPER CENTER

SCENE: *Exterior of a small post office, with small window opening R. of C., small bench at L. Entrance into post office and at R. and at L. The following signs may be displayed on drop:*

FRESH EGGS, TO BE SET ON OR ET

FULLER GLOOM, UNDERTAKER, EVENTUALLY, WHY NOT NOW?
HI WATERS, DENTIST AND COAL. TEETH EXTRACTED. COAL
PUT IN.

LUKE WARM, GROCERIES, LIVERY STABLE AND ICE CREAM
SODA

SELDOM *enters at rise. He carries small leather bag, with strap over one shoulder. The bag is filled with boxes, quantity of cough drops in boxes. He stops at C. and surveys scene in disgust.*

SELDOM. Huh, Grass Hopper Center. Well, it looks the part all right. But I gotta get busy. I ain't seen a piece of money for so long that I wouldn't know how to make change for a nickel. (*Takes out handful of boxes.*) Gee, as bad as I feel I have to laugh; trying to sell cough drops in the middle of August. Oh, well, if they don't cough one way, maybe they will another. (*Spiel.*) All right, now, folks—don't crowd! Plenty of room for all. I'm introducing for the first time in your city my wonderful little cough drop. Now, good people, these little cough drops are absolutely guaranteed to stop baldness, heal fish bites, shut out lameness of the liver, break up the blues, warm over cold feet, make good shortening for pies, and put the everlasting kibosh on moths in your last year's automobile. Now, folks, why seek another climate when you can cough at home?

HORACE *sticks head out of window.*

HORACE. Hear ye, hear ye, the post office is now open!

SELDOM (*aside*). Oh, hello—somebody *does* live here. (To HORACE.) Any mail for me?

HORACE. Nope. Got no mail for nobody.

SELDOM. Then what's the idea of having a post office?

HORACE. Gosh all Friday, every town's got to have a post office.

SELDOM. Yes, I know—but where's the town?

HORACE. Why, you're steppin' on part of it now. (SELDOM *makes a quick sidestep*.) Yes, siree, young man; five years ago there wasn't a town here.

SELDOM. And what makes you think there's a town here now?

HORACE. Oh, you get out—what you sellin'?

SELDOM. Cough drops—how de do! (*Goes to shake HORACE'S hand, instead grabs his whiskers and pulls them.*)

HORACE. Gosh ding ye—stop! You can't pull 'em out. They're clinched on the other side. (*Feels of whiskers.*)

SELDOM (*laughs*). Say, what's the idea? Whiskers aren't in style any more.

HORACE. Well, I let mine grow to get 'em out of my system.

SELDOM. Say, you're some lollop. Come out here where I can get a better look at you.

HORACE (*taps star on breast*). You better behave. I'm the constable. Say, you gotta license to sell them there coughin' drops?

HORACE *enters from post office*.

SELDOM. No, I haven't. But I don't need a license. Why? Because I ain't selling any cough drops. I'm just *trying* to—this is some quiet town.

HORACE. Yes—listen to the cough drop. (*Chuckles.*)

SELDOM. Oh, pipe the joke. (*Walks on HORACE'S feet.*) Oh, I beg your pardon. Did I walk on your feet?

HORACE. Yes, but that's all right. I've been walkin' on them all my life.

SELDOM. Well, I guess you better buy a box of cough drops.

HORACE. Don't need 'em.

SELDOM. I know, but I need the money. Besides, you're the constable here. You buy and they'll all buy.

HORACE. Won't do it. Never coughed in my life.

SELDOM (*threatening him*). Well, you'll cough now or I'll knock your roof off.

HORACE (*backs away in alarm*). Look out. I'll call a policeman.

SELDOM (*laughs*). Listen. I'm here to do you good. That goes two ways. I want to ask you. You don't dissipate, do you? Not a fast liver or anything of that sort, are you?

HORACE (*doubtfully*). No—oh, I guess not.

SELDOM. Think now. No bad habits or dissipation of any kind?

HORACE. Well, if you must know the truth, I sometimes chew a little gum.

SELDOM (*laughs*). My boy, you're all right. Shake.

HORACE (*grabs his whiskers protectingly with both hands*). I know I'm all right, but you're all wrong. Cough drops in August. Why don't you carry a side line of seal-skin earmuffs?

SELDOM (*grabs his hand and shakes it vigorously*). You're all right. I'll bet you've seen some of the world.

HORACE. Well, I've lived sixty odd years now, and I've been a keen observer of everyday things; but in all my life I've never yet seen some of the world.

SELDOM. And what's that?

HORACE. A square pill.

Enter MAY, R. She is attired in a pretty summer gown. They both glimpse her at the same moment, and as she crosses to L. they follow her with their eyes. She pauses at exit L., turns, giggles, winks and coughs, "Ahem," then exits. SELDOM starts to follow her.

HORACE (*grabs his arm*). Hold on. Where you goin'?

SELDOM. I'm going to catch that cough. (*Dashes off.*)

(HORACE introduces song, after which he exits into post office.)

Enter MAY. She goes to post office window and raps.
HORACE *pokes head out.*

MAY. Is there any mail for me? (*Giggles.*)

HORACE. Not now, but there was.

MAY (*giggles*). What do you mean by not now but there was?

HORACE. Well, there was a couple of post cards for you.

MAY. And where are they now?

HORACE. My wife took 'em home to read and ain't brought 'em back yet.

MAY. Oh, the very idea! (*Giggles.*)

HORACE. Say, what become of the coughin' drop chap?

MAY. He's gone. He departed in deep disgust, never to return. (*Giggles.*) SELDOM *enters L.*

SELDOM (*spiel*). Good people, it's a little thing, a cough drop, but it has wonderful possibilities. There are nearly one hundred million people in the United States. Suppose every one of those one hundred million people would start coughing at the same time. Then, again, look at the babies that will be born next year. Why, they're bound to have a cough sometime or other.

HORACE. By gosh, that's so. Say, what is the birth rate?

SELDOM. Why, mister, Barnum was right. There's one born every minute. By the way. Who's your friend? (*Looks at MAY.*)

MAY. I do not wish to know you, sir. (*Giggles.*)

SELDOM. Oh, do have a cough drop.

MAY. But I have no cough! (*Giggles.*)

SELDOM. Take one of these and you will have.

MAY (*giggles*). I wish to be alone.

SELDOM. Well, you've come to the right place, all right, all right. You could be alone here forever.

MAY. Ah, you do not understand me. Every afternoon at this hour—(*giggles*). I go in bathing. (*Giggles.*) Look! (*Points off R. They look off R.*) See that beautiful, sparkling little lake? (*Giggles.*) It's cooling waters bid me come. (*Exits R.*)

SELDOM. Well you wait till Saturday and I'll take a bath, too.

HORACE. That gal's an artist's model. She gets \$10,000 a year for posin'.

SELDOM. Gee, that's *some* figure. Look out. She's comin' back.

MAY *enters R. and crosses to bench. Sits, glances at SELDOM and giggles. SELDOM looks himself over to see what she is laughing at, examining clothing, hat, then raising first one foot, then the other, and carefully looking them over.*

MAY. I say, young man. (*Giggles. The men look at each other and then at her, with comedy business.*)

HORACE. I'll be there in a minute, young lady.

SELDOM. Behave. She said, "young man."

HORACE. Gosh, we never get too old for gals.

SELDOM. Yes, I know. You old guys can catch 'em, but you can't hold 'em.

HORACE. Well, I may be old but I'm chuck full of **enterprise**.

MAY (*to SELDOM—giggles*). I'd like to speak to you, sir. (*SELDOM swells up proudly, goes to MAY. He stands in front of her with back to audience. Business pantomime conversation. HORACE leans out of window in an effort to overhear. Finally comes onto stage.*)

SELDOM (*laughs and goes to HORACE*). Say, this is funny. She's looking for a sweetheart.

HORACE (*business of sprucing up, etc.*). Well, I ain't got a thing to do today.

SELDOM. Wait a minute. This is a peculiar situation. Do you belong to the Love Maker's Union?

HORACE. Belong to what?

SELDOM. I see you are not a member of the Love Maker's Union. Too bad. The young lady wants a union lover and will pay the regular union scale to be made love to by the hour.

HORACE. Why don't you take the job?

SELDOM. Because I'm a Walking Delegate of the Love

Maker's Union, and Walking Delegates never do any work, you know.

HORACE (*looks at MAY admiringly*). By gosh, I'd like to be a member.

SELDOM. That's easy. I'll initiate you. (HORACE *makes a quick dash for MAY, but SELDOM grabs him.*) No, you don't. The initiation fee is \$10. Cough up.

HORACE. For ten dollars I can make love to that gal?

SELDOM. Sure. (*Pulls out a small book.*) Besides, you get this book, containing complete instructions on the art of love making, rules and regulations, etc. Are you on?

HORACE. Let's see you stop me. (HORACE *hands SELDOM money, takes the book and goes to MAY. She is seated on bench and makes room for him to sit beside her. He sits. Comedy business.*)

SELDOM. Remember, you are now a love maker in good standing. I am the Walking Delegate—

HORACE. Yes, and you can just keep on a walkin'. (SELDOM *starts to leave.*) Say, Mister Walking Delegate, how much do I charge per hour?

SELDOM. You'll find full instructions in the book. So long, uncle—and be careful. (*Exits R.*)

MAY (*giggles*). Well, commence.

HORACE (*flustered—comedy business*). Yes, ma'am—wait till I look in my book. (*Looks in book.*)

MAY (*knocks book from his hand*). If I am to pay to be made love to by the hour, you'll have to work faster.

HORACE. Gosh, gal, give me a chance. I've only been a member a couple of minutes. (*Reaches for book on floor.*)

MAY (*grabs his hand*). You don't need a book. I'll show you what to do. Didn't you ever make love? (*Giggles.*)

HORACE. Yes, ma'am—'bout forty years ago.

MAY. I know, but they don't make love that way nowadays. Take hold of my hand. (*Giggles.*)

HORACE (*takes her hand—nervous business*). Yes, ma'am.

MAY. Now squeeze it. (HORACE *takes her hand, places*

it on bench and gets on it with one knee. She screams.) Oh, but you're a poor workman. You must take my hand and squeeze it gently, then sigh loudly and look up into my eyes like a sick cat. *(He assumes a comedy pose and sighs loudly.)* You're getting along fine now. But that sigh sounds like the 11:45 was on time. Now you may place one arm about my waist.

HORACE. Say, you know as far's I've gone I don't see any difference in the way we used to make love and the way you do it now. *(Places an arm about her waist.)*

MAY. Well, whoever heard of a Love Maker's Union forty years ago.

HORACE. That's right. By golly, I forgot. I get paid by the hour, don't I?

MAY *(giggles)*. Certainly.

HORACE. Then I guess I better collect in advance.

MAY. Oh, but I have a charge account with the Union. *(Giggles.)*

HORACE. Gosh. I knew there was a catch to this somewhere.

MAY. Now you may kiss me. *(HORACE with elaborate pantomime business of preparing to kiss her, but just as he finally gets all ready to kiss her,)*

Enter SELDOM.

SELDOM. Hey, just a minute.

HORACE. Say, go way, young feller and let a good union man earn his wages.

SELDOM. You'll have to knock off work now. A strike of the Love Maker's Union has just been declared.

CURTAIN.

Denison's Vaudeville Sketches

"A laugh is worth a hundred groans in any market."

Price, 15 Cents Each, Postpaid

BREAKFAST FOOD FOR TWO.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. Scene: Simple interior. Seldom Sells, a drummer for bottled spring water and condensed milk, and Carrie Samples, a breakfast food demonstrator, meet in a small freight office during a snow blockade. Once they were friends, but strangers now; however, while appeasing their hunger with their samples a reconciliation is affected. This sketch is a decided novelty and one of the most choice morsels of humor ever served.

THE CABMAN AND THE LADY.—Vaudeville sketch, adapted by William D. Emerson; 2 males, 1 female. Time, 30 minutes. Played a number of seasons with great success by "Emerson, Cafray and Emerson." It is a scream.

A COLD FINISH.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 15 minutes. Scene: An interior. A cheeky life insurance agent forces himself into the home of a wealthy lady. Her attempt to get rid of him is side splitting. It has an unexpected finish which is always a great hit in vaudeville. Really a two-part sketch, as the iceman has only a few lines.

THE COUNTERFEIT BILLS.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. A long lost sailor returns and in explaining his absence to his wife, finds he has steered into rough weather. As a peace-offering he gives her a large "roll of bills" and she admits having a second husband named Bill; however both prove counterfeit. There is a dash of wit and a foam of humor in the Old Salt's tale of adventures that cannot fail to delight.

DOINGS OF A DUDE.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. Scene: Simple interior. Maizy von Billion, of athletic tendencies, is expecting a boxing instructor and has procured Bloody Mike, a prize fighter, to "try him out." Percy Montmorency, her sister's ping pong teacher, is mistaken for the boxing instructor and has a "trying out" that is a surprise. A whirlwind of fun and action.

FRESH TIMOTHY HAY.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. Scene: Simple rural exterior. By terms of a will, Rose Lark must marry Reed Bird or forfeit a legacy. Rose and Reed have never met and when he arrives Timothy Hay, a fresh farm hand, mistakes him for Pink Eye Pete, a notorious thief. Ludicrous lines and rapid action. Chance for songs and specialties if desired.

"We presented 'Fresh Timothy Hay' with great success."—Frank S. Wildt, Lancaster, Pa.

GLICKMAN, THE GLAZIER.—Vaudeville sketch, by Harry L. Newton and A. S. Hoffman; 1 male, 1 female. Time, 25 minutes. Scene: Simple interior. Charlotte Russe, an actress, is scored by a dramatic paper. With "blood in her eye" she seeks the critic at the office, finds no one in and smashes a window. Jacob Glickman, a Hebrew glazier, rushes in and is mistaken for the critic. Fun, jokes, gags and action follow with lightning rapidity. A great Jew part.

"Under the team name of Herbert and Elliott we are making a big hit with 'Glickman, the Glazier.' Your 'stuff' is the best ever."—C. W. Herbert, Spokane, Wash.

T. S. DENISON & COMPANY, 154 W. Randolph St., Chicago

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THE GODDESS OF LOVE.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 15 minutes. Scene: Simple exterior. Aphrodite, a Greek Goddess, is a statue in the park. According to tradition, a gold ring placed upon her finger will bring her to life. Knott Jones, a tramp, who had slept in the park all night, brings her to life. A rare combination of the beautiful and the best of comedy. Novel, easy to produce and a great hit.

HER HERO.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. To test her lover's courage, a young lady pretends she hears a burglar in an adjoining room and insists that he shall investigate. He meets with a surprise which is far from what the jesting maiden had anticipated. Rich comedy and rapid action.

"Used 'Her Hero' with great success for six successive weeks."
—Herman Nelms, Nashville, Tenn.

A HOME RUN.—Vaudeville sketch, by Harry W. Osborne; 1 male, 1 female. Time, 15 minutes. A bit of baseball nonsense introduced into a novel situation. "Inshoots" of wit, "out-curves" of mirth and "drop-balls" of hilarity are put over the "plate" in rapid succession.

HOT AIR.—Vaudeville sketch, by George Totten Smith; 2 males, 1 female. Time, 25 minutes. Briggs and his chum after a night out. Briggs's wife after an explanation. She finds their lovely "fairy tale" simply "hot air" and they find themselves in "hot water." Their ingenuity in extricating themselves from the humid situation is most amusing.

IS IT RAINING?—Vaudeville sketch, by Harry L. Newton and A. S. Hoffman; 1 male, 1 female. Time, 10 minutes. Otto Swimmorebeer, a German, Susan Fairweather, a friend of his. This act runs riot with fun, gags, absurdities and comical lines.

"I have had expensive sketches, but your's beat them all."
Gust Muech, Milwaukee, Wis.

A MISTAKEN MISS.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. The maiden expects to meet a very sedate young man, which part he impersonates, although he is quite the opposite. He also makes up as an Irishman. However, the mistake was not amiss for the mistaken miss, as he proves to be her willing ideal. Strong plot, plenty of "laughs" with opportunity for good acting.

MR. AND MRS. FIDO.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. Mrs. Fido's husband and her dog Bruno are sick. Johnson, a dog doctor, who is just over from Sweden, is mistaken for Mr. Fido's physician, and complications arise that create more disturbance than a mustard plaster on a small boy. A great Swede part.

"We are now playing 'Mr. and Mrs. Fido' to crowded houses. Big hit."
—The Elliotts, Clay Center, Kan.

ONE SWEETHEART FOR TWO.—Vaudeville sketch, by Harry L. Newton; 2 females. Time, 20 minutes. It is not recorded in the book of Time when one sweetheart was sufficient for two ambitious maidens. The dialogue and action in this sketch are as magnetic as the breeze from an electric fan.

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O'TOOLE'S BATTLE OF ANTE-UP.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. Gilhooley wishes O'Toole to marry his daughter. To capture her heart they invent a story of how O'Toole saved her father's life in the battle of Ante-up. She puts to rout the scheming old rascals and marries Timmy, her true Irish boy. It is a fusillade of Irish wit and repartee.

THE POOH BAH OF PEACETOWN.—Vaudeville sketch, by Harry L. Newton; 2 males, 2 females. Time, 35 minutes. Joshua is Justice of the Peace, Mayor, Insurance Agent, Attorney, Express Agent and Postmaster of a small village. Contains a quaint sermon on the "divorce question." It is a decided novelty, with an atmosphere of humor that will warm and delight the coldest audience.

THE TIME TABLE.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. Mr. and Mrs. Jangle have missed the train. The naturalness of their ill-tempered cross-fire will make one feel that he has intruded upon the privacy of a family jar and that he should suppress his mirth in fear of being noticed and accused of eavesdropping.

THE TRAMP AND THE ACTRESS.—Vaudeville sketch, by Charles Ulrich; 1 male, 1 female. Time, 20 minutes. An actress, home on a vacation, is surprised by a tramp who attempts to rob the house. She simulates madness and thwarts his object. A dramatic incident abounding with comedy.

WIVES WANTED IN SQUASHVILLE.—Vaudeville sketch, by O. E. Young; 3 males. Time, 30 minutes. Arthur Alger, a city chap out hunting, kills Benjamin Butterby's ox. To escape the infuriated rustic, he runs into Solomon Simple's house and hastily dons woman's dress. In this absurd disguise he finally escapes from the two love-sick old rubes, Solomon and Benjamin, who are the typical stage "b'gosh farmers." Mr. Young's plays are all full of ginger and go.

Who's a Coward

By KATHARINE KAVANAUGH.

Price, 25 Cents.

Comedy; 2 males, 1 female. Time, 20 minutes. A young wife accuses her husband of being a coward and to prove her point arranges with a friend to play burglar and break into their home. The husband, to vindicate himself, makes a similar arrangement with one of his chums. A real thief appears, and both thinking him to be their friend disguised, aid him in escaping with their valuables. Dippy Hogan, the crook, is a scream and will rob any audience of its gloom.

Countess Kate

By KATHARINE KAVANAUGH.

Price, 25 Cents.

A playlet; 3 males, 1 female. Time, 25 minutes. Two college chaps assist Countess Kate, a noted jewel thief, to escape from the police. She convinces them that the detective, who has her cornered, is her husband who has suddenly become insane, and after she gets away they are convinced that they have been two genuine "boobs." This beautiful and clever lady "Raffles" has an irresistible charm. Dramatic, humorous and lively. Played a successful season in vaudeville.

T. S. DENISON & COMPANY, 154 W. Randolph St., Chicago

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Partial List of Successful and Popular Plays. Large Catalogue Free

	M.	F.
Trial of Hearts, 4 acts, 2¼ hrs. (25c)	6	18
Trip to Storyland, 1¼ hrs. (25c)	17	23
Uncle Josh, 4 acts, 2¼ hrs. (25c)	8	3
Under Blue Skies, 4 acts, 2 hrs.	(25c)	7 10
When Smith Stepped Out, 3 acts, 2 hrs.	(35c)	4 4
Winning Widow, 2 acts, 1½ hrs. (25c)	2	4
Women Who Did, 1 hr.	(25c)	17

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Case Against Casey, 40 min.	23	
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Great Pumpkin Case, 30 min.	12	
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Irish Linen Peddler, 40 min.	3	3
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Pair of Lunatics, 20 min.	1	1
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Pat, the Apothecary, 35 min.	6	2
Persecuted Dutchman, 30 min.	6	3
Please Pass the Cream, 20 min.	1	1
Second Childhood, 15 min.	2	2
Shadows, 35 min.	2	2
Sing a Song of Seniors, 30 min.	7	
Smith's Unlucky Day, 20 min.	1	1
Taking Father's Place, 30 min.	5	3
That Rascal Pat, 30 min.	3	2
Too Much of a Good Thing, 45 min.	3	6
Turn Him Out, 35 min.	3	2
Two Aunts and a Photo, 20 m.	4	
Two Gentlemen in a Fix, 15 m.	2	
Two Ghosts in White, 20 min.	8	

	M.	F.
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Good Mornin' Judge, 35 min.	9	2
Her Hero, 20 min.	1	1
Hey, Rube! 15 min.	1	
Home Run, 15 min.	1	1
Hungry, 15 min.	2	
Little Miss Enemy, 15 min.	1	1
Little Red School House, 20 m.	4	
Love and Lather, 35 min.	3	2
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Memphis Mose, 25 min.	5	1
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Oyster Stew, 10 min.	2	
Pete Yansen's Gurl's Moder, 10m.	1	
Pickles for Two, 15 min.	2	
Si and I, 15 min.	1	1
Special Sale, 15 min.	2	
Street Faker, 15 min.	3	
Such Ignorance, 15 min.	2	
Sunny Son of Italy, 15 min.	1	
Time Table, 20 min.	1	1
Tramp and the Actress, 20 min.	1	1
Troubled by Ghosts, 10 min.	4	
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